

Vol. 1  
Issue 9  
February 1999



# LEGENDS OF Music HONOURED

*Bharata Rathna*  
*Pt. Ravishankar*

*Padma Vibhushana*  
*J.K. Pattammal*



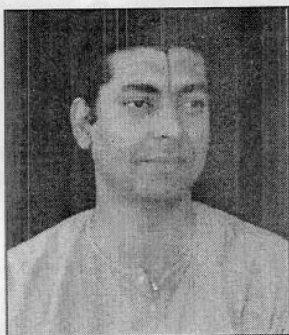


Dr.A.H.Rama Rao  
and Sudha Rao page

## THE RISING STARS

A.P. RAO

**N.R.PRASHANTH**  
(vocal): He is one of the



popular young vocalists. He learnt music from Titte Krishna Iyengar and later on from R.K. Padmanabha. Now he is being trained by Neela Ramgopal. Endowed with a pleasant voice, he has several concerts within and outside the country to his credit. Just now he has returned from his UK concert trip. He is known for his successful Eka Raga and Eka Vaggeyakara concerts. Prashanth's cassette "Om namo Narayana" is very popular. His "Ramanuja prapatti", "Dasoham", "Srinivasa Kalyana" and "Shyama Krishna" successful cassettes. Prashanth has won the best musician and best pallavi singing prizes from the Bangalore Gayana Samaja. An engineer by profession, he has been assisting Dr. Raja Ramanna in the publication of a book "The structure of music in raga and Western system." He is also actively involved in a project at the National Institute of Advanced

Studies for the documentation and conversion of Karnatak music compositions into staff notation on computer using Delux Music 2.5 version.

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**K.V.RAVISHANKAR SHARMA (Mridanga):**

Sharma is a textile technician.



He had his earlier training in mridanga from T.N. Shashikumar and Vasudevarao Mohite. Now he is being trained by Shivu. He has also learnt vocal music from D. Shashikala specialising in singing rare pallavis. As a mridanga accompanist of merit he has made a good name performing in almost all the sabhas and festival with the leading names of Karnatak music. He is the member of the "Laya Lahari" troupe led by his Guru Anur Ananthakrishna Sharma. Sharma has won best

mridangist and upapakkavadyagaara prize from Bangalore Gayana Samaja. He is on the staff of Union Bank of India.

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**R.MADHUKASHYAP**

(Vocal): Madhukashyap is a child prodigy. 12-year old Madhu is the son of musicians



N.G. Ravi and Meenakshi Ravi. He started playing on mridanga at a very tender age of 2. He could identify ragas at the age. He had his preliminary tutelage from his mother Meenakshi and now he is under the guidance of Neela Ramgopal. Madhu is noted for singing rare ragas and compositions. He has won prizes at different competitions including the recently held competition at Shimoga under the banner of Nada Sudha Sangeetha Sabha.

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S.K. Lakshminarayana (Babu) Page

## CALENDAR OF EVENTS

**BANGALORE: Sri Devagiri Sangeetha Sabha**, 9th main road, Banashankari 2nd stage: 10th Vasantha Sangeetotsava at the open air auditorium of the Sabha. March 3 5 p.m. P. Rajagopal, V. Murali (nagaswara). 5.45 p.m. Inauguration of the Sageetotsava by Sudha Raghunathan ifollowed by her vocal recital; main raga of the recital "Mayamalavagowla". March 4 6 p.m. S. Shankar (vocal); "Reetigowla". March 5 6 p.m. E. Gayatri (veena); "Gowla". March 6 6 p.m. T. V. Shankaranarayan (vocal); "Kannadagowla". March 7 5 p.m. Neela Ramgopal (vocal); "Narayanagowla". March 8 6 p.m. M. S. Sheela (vocal) "Kedaragowla". March 9 6.30 p.m. Rangashree (Bharatanatya).

**Percussive Arts Centre:** Feb. 21 4.15 p.m. At Gokhale Institute of Public Affairs, 11th main, Malleswara; Prof. R. Visweswaran (veena). Feb. 27 6 p.m. At Indian Institute of World Culture N.R. Harini and N.R. Sharada (vocal duet). March 14 5 p.m. GIPA Hall, N.R. Colony. N.C. Sowndaravalli (vocal).

**Malleswaram Sangeetha Sabha:** Gokhale Institute of Public Affairs, Malleswara 11th cross. Feb. 21 3.45 p.m. Distribution of Ananya Pratibhe, Bharatha-Bharathi Pratishthana and Tiger Varadachar music competitions prizes by Shyamala G. Bhav. Feb. 28 4.15 p.m. M. Lalitha and N. Nandini (violin duet). March 14 4.15 p.m. Bombay Sisters (vocal duet).

### Saraswathi Gana Sabha, Aradhana

#### Celebrations, Odukkathur Swamigal Mutt:

March 6, 6.00 pm R.N. Thyagarajan, R.N. Tharanathan (Rudrapatnam Brothers) B.U. Ganesh Prasad, H.S. Sudhindra, H. Sivaramakrishnan March 7, 6.00 pm Maharajapuram S. Srinivasan, Mullaivasal G. Chandramouli Neyveli Skandasubramaniam March 8, 6.00 pm D. Balakrishna V.S. Rajagopal, Raghavendra Prakash March 9, 6.00 pm Dr. Shankar Srinivas, Dr. S. Jyotsna, Anantha Subramanyam, R. Ramesh March 10, 6.00 pm T. Iswaran Bhattadri, B. Raghuram, S. Sethumadhavan U. Giridhar Udupa, March 11 B.K. Anantharam, Master Amit A. Nadig (Flute) A.R. Krishnamurthy, Arjun Kumar M.A. Krishnamurthy March 12, 6.00 pm Thiruvananthapuram Krishna Kumar S.V. Narayanan, Annor R. Ananthakrishna Sama, N. Amrit March 13, 6.00 pm Harikatha on "Maruthi Prabhavam" by Nanganallur Shanthi Sridhar Venkatagiriappa, Laxmi, Dayanidhi March 14, 7.00 am Mangala Vadyam & Pooja 8.30 am Uthsava Divyanama Keerthanam by Aradhana Group 10.30 am Pancharathna Keerthana (Ghoshti Gana) followed by Purandaradasa Keerthana by Indian Institute of Science Group 2.30 pm Music by Vidwans, Vidhushis & Others



### Dr. Ra. Sa. presents his works to the President

Prof. R. Sathyanarayana of Mysore, internationally acclaimed authority on Indian music and dancing presented a three volume set of his critical edition, translation and commentary of "Nartananirnaya" of Pandarika Vittala of Karnataka to Sri K.R. Narayanan, President of India on the 14-12-1998 inst. at the Rashtrapati Bhavan in a special, glittering function organised by the publisher, Indira Gandhi National Centre for the Arts, New Delhi. Dr. Kapila Vatsyayan, Academic Director of the Centre, introduced Prof. Sathyanarayana to the President as an outstanding authority on Indian music and dance, scientist, musician, musicologist, danceologist and most erudite versatile scholar.



From the Editor General



### THE NATIONAL AWARDS

It is heartening to note that the national awards have been announced and the country's highest award "Bharata Rathna" is being bestowed upon superior sitarist Pandit Ravi Shankar. It is praiseworthy that a musician of Panditji's calibre and expertise is tipped for this. Without any doubt, Pandit Ravi Shankar deserves it. **GUNAGRAHI** is happy to present a brief account highlighting his accomplishments and singular service to the Indian music in general and Hindusthani music in particular in this issue. To put it most appropriately, the national award is sanctified by the above act.

At the same time, it is disheartening and unfortunate to note that not even a single artiste from Karnataka is featured in the list of "Padma" awards. Without any partisan and ill-feelings towards any body, it is felt that the Karnataka artistes are sidelined. There are a good number of worthy persons who have been rendering yeoman service to the fields of music and dance in Karnataka. Their dedication, sincerity and contribution are nothing less than the others who have been tipped for the National awards.

It is reliably learnt that the Govt. of Karnataka had recommended atleast four names for "Padma" awards. One wants to know the fate of these recommendations? Was it not sent in time? Did it not reach the right persons and place? If it is in the positive then why this miss?

Or is it the lack of PR or is the recommending authority blind to the achievements of the Karnataka artistes? Or is there any preconceived decision against the artistes of Karnataka in matters of awarding such awards? One wants to know. It is better the sooner that the loopholes, if any, be plugged immediately. Something solid is required to be done in setting right the anomalies and misunderstandings in order to accord the due to the artistes of Karnataka. Taking important lessons from this year's announcements the concerned should act to avoid such repetitions.

---DR. M. SURYA PRASAD.

## Holding high the banner of tradition

The 79-year-old Pt. Ravi Shankar, an uncompromising classicist and traditionalist is probably the only musician in the country to put Indian music on the cultural map of the world in a big way. It was chiefly because of his zealous and steadfast espousal of Indian music in the West over a long period of time which discovered the glory and greatness and the scientific basis of Indian music to the Western world which dub it as ethnic music.

It was the cumulative effect of Ravi Shankar's calibre as a musician, his firm roots in Indian tradition and 'sansakaras', his education and cultivated intelligence, his power of clear and unbeduddled thinking and expression and not the least his winsome, graceful personality and personal magnetism that he was able to conquer the West for Indian music. As a

result of his efforts, the Western interest in the study of Indian music snowballed. Many foreign universities established chairs of Indian music. Today it is difficult to have a count of Indian music concerts held abroad or the number of our musicians, young and old, visiting and performing in many Western countries. Also to be taken note of is the large number of foreign students studying

music in India. All of them, in fact the whole of India, owes a debt to Ravi Shankar, our cultural ambassador par excellence.

Renowned violinist Yehudi Menuhin who is more than a musician — he is something of a philosopher and a keen student of world culture — on coming in contact with Ravi Shankar and Indian music, became a life-long friend of both. He studied Indian ragas.

Pandit Ravi Shankar is a musician's musician, says **Prakash Wadhera**, tracing the career of the maestro, who has been nominated for the Bharat Ratna award.

Lovers of Indian classical music the world over would greet the news of the Bharat Ratna being awarded to the globally famous sitar maestro, Pandit Ravi Shankar, with glee and satisfaction.



Later the two collaborated to create some musical scores which sought to build a bridge between the Indian and the Western music. However, the tremendous name and fame Ravi Shankar earned wherever he went was not well taken by some partisan and petty-minded musicians in India who raised the bogey of Ravi Shankar departing from tradition and corrupting Indian music. They made the charge

knowing full well that one who has, for decades, been trained to live within the fence and fortifications of tradition begins to woo them with one's whole heart. Their observance becomes the life-breath, the very *raison d'être* of a musician. Even after his thriving in the Western clime and atmosphere, did one ever find him swerving away from the appointed shruti of a note in any raga or compromising with the purity, the dignity and the depth of a raga which he has always treated as a holy priest in a shrine?

Ravi Shankar is a musicians' musician. How many of them have perfected their art just by emulating him, listening to him? There may be a long list of today's top-class musicians, some of whom have achieved national and international honours such as the Sangeet Natak Academy Award, Grammy Award etc. who are his

disciples. Some of the names one can instantly think of are Uma Shankar Mishra, Gopal Krishna, Vishwa Mohan Bhatt, Deepak Choudhary, Kartik Kumar, Shamim Ahmad, Shubhendra Roy, Daya Shankar, Jamaluddin Bhartiya, Parthasarathy Sharma and numerous lesser known artistes. For those who have heard them over the years, these artistes constitute a disciplined army, well-



versed in the rules of the game. Far from budging from it, they have held aloft the banner of tradition. Thus not the guru alone but also the large band of his disciples are a veritable blessing to Indian music.



*Panditji with his wife Sukanya (left) and Daughter Anoushka (right)*

All his life Ravi Shankar has given away with both hands ungrudgingly. He who had an occasion of visiting his abodes at Ashoka Road, later at the Pataudi House and still later at Lodhi Estate would readily affirm that at any given time a host of young learners could be seen living under his roof whom he nursed and taught even as they shared his table and shelter. There still are living some senior musicians who do not fight shy of openly expressing their deep gratitude to Ravi Shankar for his munificence and help in their hour of need (immediately after the partition of the country). That

is the kind of man and musician our Ravi Shankar, the winner of the prestigious Magasaysay and Grammy award and a whole host of other national and international awards and

titles, is.

His parentage is as distinguished as any. Born in the holy city of Benares in 1920. Ravi Shankar's father. Pandit Shyam Sundar, was a Bar-at-Law besides being an eminent scholar of Sanskrit. Ravi Shankar was the youngest of his four sons, Uday Shankar the world reputed dancer, Rajendra Shankar and Gyenendra Shankar. It was in 1938, when Ravi Shankar was 18, that leaving the dancing troupe of his brother Uday Shankar he came to Maihar in Madhya Pradesh to learn sitar at the feet of Baba Allaaddin Khan who had been coaxing him to

abandon dance and come into the lap of music. Six years of rigorous, unremitting practice and trianing under the watchful eyes of Baba followed. The latter treated him as his son.

Ravi Shankar's exposure to the West widened his outlook and mental horizon. He studied the Western orchestra and the harmony. Though an out and out traditionalist, he was ever eager to break new paths in art. He was fascinated by the Carnatic ragas and talas many of which he adapted to Hindustani music. The citation for his Magsaysay award reads, "For enriching India and the world with his sublime mastery of the sitar that colours the mind." Ravi Shankar wrote the musical scores for Bangla films like "Kabuliwala" and Satyajit Ray's "Pather Panchali" as well as for Hindi film like "Anuradha" And "Godan". As the chief conductor of the All India Radio Vadya Vrinda or the National Orchestra, he wrote some of the Finest orchestral compositions. As far as the systematic exposition of classical ragas is concerned, he has few equals. His alap is undoubtedly matchless. In his heyday, one heard him play a small melody like Hamir for two hours. Of laya and tala Ravi Shankar is the supreme master.

Courtesy : **THE HINDU**

## Interview

### "An Instrumentalist must be trained in vocal...."

Says Gana Kala Bhushuna Rajalakshmi Tirunarayanan in her interview with musicians **Meera Rajaram and Shyamala Ravigopal.**

**Q:** Will you please tell us about your training in music?

**A:** In Mysore I used to listen to V.Desikachar's teaching of music. My parents Joshyer and Singaramma made arrangements for my learning of veena from Subramanya. I lived on the same road where Veena maestro Veena Venkata giriappa also resided. He was good friend of my father. At the age of seven, I started learning veena from that legendary vainika vidwan. He taught me ghana ragas and he insisted me to sing along with the veena play. He would not spare me whenever I committed a mistake but at the same time, he had the large-heart of appreciating my good play. My Guru suggested me that I should continue my learning from his prominent disciple Prof. R.N.Doreswamy. Dore swamy's parental care and vigorous training helped me a lot in grasping the nuances of the music and the veena.

**Q:** Can you tell us about your debut performance and profession?

**A:** I performed at the Royal Palace when I was just 13 in the august presence of Sri Jayachamarajendra Wodeyar. I started performing within and outside Bangalore prolifically. I was inspired by Dr.V.Doreswamy Iyengar, Musuri Subramanya Iyer,

GNB, Alattur Brothers, MS, Chittibabu, R.K.Srikanthan, T.N.Krishnan, and Lagudi to a greater extent. I also became an AIR artiste. I



Chandrasekhar Gupta, Secretary, DKC, Conferring "Ganakala Bhushana" on Rajalakshmi Tirunarayanan. Mysore V. Subramanya and Vimala Rangachar are also seen

wanted to do post-graduation in music. Thanks to Dr.H. Narasimhaiah, the then V.C.of Bangalore University, I also started teaching students at the Dept. of Music along with my PG course. I also became a guide for M.Phil and Ph.D.students and finally became the head of the dept.of DDM. My husband Prof. M.A.Tirunarayanan's encouragement till this date is the secret behind all my success. I take lot of pleasure in teaching music. I believe that a teacher should always encourage and inspire the students.

**Q:** Your opinion about jugalbandhis? And overseas performances?

**A:** There is nothing wrong about jugalbandhis. But I feel that a Karnatak musician should not attempt to sing Hindusthani and vice versa.

The foreign audience is always attentive. The accoustics at their best. Before the performance, a rehearsal is almost a must.

**Q:** On the veena technique?

**A:** The two important styles of veena are "Tanjore style" and "Mysore Bani". "Mysore Bani" has gained much popularity due its distinctive fingering technique. Veena play is notable for dealing of gamakas. This should be meticulously followed. The striking of the strings should be smooth and unobtrusive. Incorporation of daatu swaras in sampoorana ragas makes the music more impressive.

**Q:** Your advice to the upcoming musicians?

**A:** The talented musicians should strive for perfection. Listen to music regularly. The instrumentalists should have the tala structure in their minds and should not depend on someone to put tala for them. Cordial relationship between the accompanists and the artiste community should me maintained.

**Q:** About vocal training for an instrumentalist?

**A:** An instrumentalist must be trained in vocal. Only then the sahitya of the compositions could be produced clearly on the veena. The bhaava gets effectively communicated. My Guru was very particular about this.



# The Distinctive Vocalist

*Dr. M. Surya Prasad profiles the Padmabhushana Awardee D. K. Pattammal*

The grand prima dona of Karnatak music D. K. Pattammal is a legend by herself. She is traditional—in her looks, in her music and in her life style.

Come March 1999, she will be eighty year old. But she is still young and vibrant in her music. Pattammal entered the Karnatak music field in, what may be called, adverse conditions.

## Adventurous

She ventured to enter into a dominion of male chauvinists who scoffed off her talents, artistry and abilities. Pattammal had to face challenges from the then established male singers. She silenced them with her tradition-bound and laya perfect music. The hold over intricacies and complexities of laya that she demonstrated was remarkable. The mastery and the artistry with which she could negotiate trishra, chaturashra, khanda, mishra and sankeerna jatis was, sometimes, beyond the reach of the male singers of her time. In fact, it was envied by them. It was not just laya that

shot her into fame but her emotional touch also did the magic. Her music became both an intellectual and emotional feast.

increased in variety and number.

DKP reached the top rung with her sincere and dedicated approach. The rasikas

eagerly looked forward to her concerts to savour the beauty of vilambakala singing. She should be credited with popularising the krithis like "Munnu Ravana", "Shive pahimam", "Manasa Guruguha" and "Akshayalinga vibho". The way she could create the entities of Kalyani, Todi, Kharaharapriya, Jaganmohini and Malayamaruta was unique. The



**D. K. Pattammal... Majestic**

## Vast Repertoire

Damal Krishnaswamy Pattammal was trained in music first by Ambi Dikshitar and later on by T.L. Venkatarama Iyer, an eminent scholar. Hence her music brimmed with both lakshana and lakshya, bhaava and artha characteristics. She had considered the great laya maestro Kancheevaram Naina Pillai as her manasika Guru. DKP grew strong in her music. And so did her repertoire. Her repertoire

discerning rasikas would always cherish her singing of Muthuswamy Dikshitar's krithis like "Sowndarya Rajam" (Brindavana Saranga) and "Ranganayakam" (Nayaki). DKP reveled in singing the compositions by Shyama Sastry. She brought out the underlying beauties in his krithis like "Nilayadakshi" (Pharaz), "Kamakshi Loka Sakshi" (Madhyamavathi) and "Brovavamma" (Manji).

DKP proved her

distinctiveness in rendering the songs by her contemporary composers. She familiarised the compositions of Kotishwara Iyer, Papanasam Shivam, Koval Varadarajan and V.V. Srivatsan. Singing them with ease and perfection, Pattammal shone forth both as an enlightener and entertainer.

#### National Songs

Singing of national songs evoking the spirit of patriotism is another speciality of the veteran vocalist. Those songs of the British Era are heard and enjoyed by only a few lovers of music. In this connection, Subramanya

Bharathi's "Aduvome Pallu Paduvome", "Vetri Ettu Dikkum", "Santi nilava vendum" and others need a special mention.

#### Great Teacher

Besides her scores of performances within and outside the country, Pattammal has also left behind her legacy in the form of training innumerable students. Her brother late D.K. Jayaraman held DKP's banner till the end of his life. Her daughter in law Lalitha, son Shivakumar and nephew J. Vaidyanathan (both of them are mridangists) are the proud artistes to be benefitted by

Pattammal's guidance. Her granddaughter Nityashree Mahadevan has already made a name in the Karnatak music arena.

Pattammal has accomplished much both as a performer, teacher and as an upholder of Karnatak tradition. Her unique contribution is recognised in a befitting manner. It is heartening to note that she has been awarded the most prestigious national award "Padma Vibhushana" by Mr. K.R. Narayanan, the President of India. **GUNAGRAHI** wishes her good health, prosperity and success in her pursuit.

### ***Prof. T. R. Subramanyam has this to say about "Tradition and Innovation"***

This topic of "Tradition and Innovation" is a favourite one for me. Right from my music college days, I have been fascinated by innovation. I was considered an outlaw and a rebel during my college days. Tradition and Innovation never had a smooth meeting point. It was always orthodoxy and heterodoxy throughout! When a great scientist said that the earth was round and not a square, he was hanged. Human mind just refuses to come out of its routine to which it has been habituated for a long time!

They say "OLD HABITS DIE HARD" So a tradition which has outlived its purpose can very well be rehabilitated by meaningful innovations!

So, I would say that tradition and innovation are the two opposite sides of the same coin and not merely two sides of the same coin! There have been lots of cases where innovation had been resisted. In Thyagaraja's days he was called a neo-classic. He resorted to the use of "Madhyamakalam" at a time when this was not the accepted practice. In those days, music was associated with slowness.

It was Thyagaraja who found the use of "Madhyamakalam" to be very effective in his kritis. Even his contemporary Dikshithar was a traditionalist in the true sense, as he resorted to "Chauka" kalam very

frequently. But he himself would get tired and introduced madhyama kalam at appropriate points in the sahitya. Even after the days of "Tyagaraja" the resistance to speed in carnatic music continued. Speed was allowed only in Nadaswaram. GNB was also a "rebel" of sorts. He was also considered a neo-classic in those days. Infact, one senior musician went to the extent of even advising me to consciously avoid following "The English-karan" style. Today, GNB's music has got merged with "SAMPRADAYA" or what we call TRADITION. This we have seen in our own life time.

*Courtesy: Mudhra, Chennai*

# R.E.V.I.E.W.

## HUBLI/DHARWAD HUMS

By Jayashree Guttal

### Rich voice

Karnataka Vidya Vardhaka Sangha, Dharwad, Janapada Mantapa and Akkana Balaga featured a vocal recital by Akashwani artiste D.Kumardas. Veteran journalist Dr.Patil Puttappa presided. Shantakka Mathada, H.C.Molali and Mukunda Bagalkote were the chief guests.

Kumardas sang in his rich voice raga Puriya Kalyan. He unfolded the raga in a systematic manner underlining the bhaava and lakshana of the raga. The rich voice was pleasing to the ears too. This was followed by the singing of thumris, vachana and Haridasa compositions.

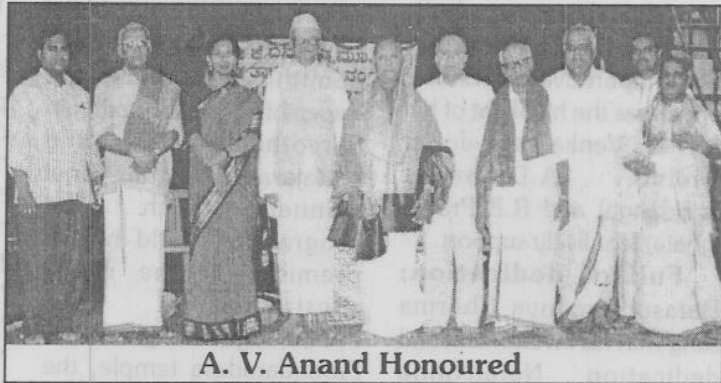
### Purandara Aradhana

Sri Purandara Aradhana was celebrated for three days under the aegis of Sri Vishwa Madhwa Parishath. A procession of Purandaradasa photo to the accompaniment of singing of his padas, kolata, bhajans, nagaswara etc, was held. In the night Sri Pati Padigar, a disciple of Pt. Bheemsen Joshi regaled the audiences with his singing of Haridasa padas. Dasavani by Ananth Kulkarni of Bagalkot, Bhakti Sangeeth by Pt.

Madhavagudi were the other programmes which were held under the leadership of K.S.Upadhye, S.B.Guttal, C.Nagaraj, Dr.Chachchi, N.R.Kulakarni and others.

## BANGALORE BUZZ

### 10th anniversary of KNK school



A. V. Anand Honoured

The 10th anniversary of Sri K.N.Krishnamurthy Uchita Talavadya Shaale and Sri Purandara and Trimurthy ardhana was held for three days at Sri Anjaneya Temple, Mahalakshmi puram. Krishnamurthy inaugurated the festival. Prashanth pleases: N.R.Prashanth pleased the audience with his scholarly and melodious singing. Aptly supported by Venkatesh Joiser(violin), T.S.Chandrasekhar(mridanga) and R.N.Prakash (ghata), he scored well in the rendition of "Gajavadana", "Pava

natmaja", "Brochevare varura", "Raghuvara" and others. His manodharma was rich and vibrant.

Impressive: Maruthi prasad's bhava-laden singing was impressive. Opening with Sri raga varna, he sang Poorvikalyani (Gnanamosaga raada) in detail. He exhibited

his latent talents and good scholarship in the swaravinyasa. A.S.Jaya prasad (violin), H.S. Krishna murthy (mridanga) and Hanumaiah(ghata) supported him well.

"Laya Bhushana" to Anand: Veteran mridangist was honoured with the title "Laya Bhushana" with a shawl and a purse of Rs.1000 by G.Narayana. H.Kamalanath released the souvenir brought out on the occasion. T.S.Sathyavathi gave the felicitaton speech. M.A. Jayaramarao welcomed. B.K.Chandramowli



compered the programme.

**Melodious singing:**

Mrinalini Menon delighted the rasikas with her melodious singing. Her concert was held in connection with the 34th Sangeetotsava and Aradhana mahotsava under the aegis of Sri Nadajyothi Thyagaraja Swamy Bhajana Sabha at Sri Kannika Parameshwari Temple, Malleswara. She was at home in the delineation of Nata(Maha Ganapatim), Bhairavi(Kamakshi), a rare Purandaradasa pada (Taamboolava kolle K a m a l a v a d a n e ). Shubhapantuvarali (Ennalunde) was the highlight of her recital. Venkatesha Joiser (violin), A.D.Sharma (mridanga) and R.R.Pratap (ghata) lent lively support.

**Full of dedication:**

Balasubramanya Sharma sang with full involvement and dedication. Nata(Ninne bhajana), Yadukula Kambhoji (Echcharikagaraara), were notable for scholarly swaras. Ranjani(Durmargachara), Nagaswaravali (Sripate), Suruti (Geetarthamu) and Todi (Daachi kovaleva) were the other items that were captivating. S.P.Ganesh kumar (violin), H.S.Krishna murthy (mridanga) and N.S.Krishnaprasad (ghata) provided good support.

**Vivid vocal:** Dr. K. Varadarangan gave an excellent account of himself in his vocal recital accompanied by Dr.S.Jyotsna (violin), H.S.Sudheendra

(mridanga) and M.Dayananda Mohite (ghata). Varadarangan sang with a sincerity of purpose. And hence Hamsadhwani(Vatapi), "Sakala grahabala neene", "Banturiti", "Ragasudha" and others were classically vibrant. There was no place of gimmickry in his concert.

---KATTE.

**Purandara Aradhana**

Sri Purandaradasa aradhana(death anniversary) was celebrated at Mulabagalu under the aegis of Sri Purandara Aradhana Seva Samithi Trust under the leadership of Sant Bhadrageer Sarvotham Das and N.Rajarao in a traditional manner. With the programmes held in the premises of the newly constructed Sri Pandurangaswamy and Sri Purandaradasa temple, the whole atmosphere was filled with devotion. The photograph of Purandaradasa was taken out in a procession to the singing of bhajans and Dasa-krithis to the accompaniment of chittikais and harmonium. It was a sight to behold.

The sprawling pandal was packed with musicians drawn from different parts of the State. Musicians rendered Purandaradasa krithis in turns and paid musical homage to the Karnataka Sangeetha Pitamaha. A krithi sung in Hindusthani style by K.V.Nandakumar and two

dance presentations by Dr.Tulasi Ramanchandra and her disciple Kshama from Mysore were the highlights of the day.

The main item of the day was Shathakantha gayana led by seasoned vocalists R.K.Padmanabha and D.V.Nagarajan. Navarathna malika krithis(nine gem compositions by Purandaradasa) were sung in a group in unison on the lines of singing Thyagaraja's pancharathna krithis at Tiruvayur.

The shathakantha gayana began with the singing of pillari geethas "Sri Gananatha Sindhuravarna", "Kunda gowragowrivarana", "Kereya neeranu" and "Padumanabha"(all in Malahari raga) followed by "Jayajanakikantha"(Nata), "Aadidano Ranga"(Arabhi), "Kallu sakkare kolliro"(Kalyani), "Odi baarayya"(Bhairavi), "Sakala graha bala neene"(Athana), "Pogadiralo Ranga" (Shankarabharana), "Naninna dhyana doliralu"(Kaanada), "Krishna murthy kannamunde" (Kambhoji), "Bandanene Ranga"(Sri) and concluded with a Ugabhoga "Indina dinave shubha dinavu" (Suruti).

**Rajaguru Smrithi**

The fourth anniversary of Rajaguru Smrithi led by vocalist Pandit Parameshwar Hegde was celebrated in a unique manner at Bharatiya

Vidya Bhavana. An artistically created stage caught the eyes at the very first sight.

#### **Ananya calendar 1999**

A flute and a vocal recital—with a programme of release of the Ananya calendar-1999 thrown in captivated the audience. The Ananya, the cultural wing of GML organisation, Malleswara, has been doing a yeoman service to the music and dance field in its unique way. The speciality of the calendar is that it carries the photos of the great maestros of Hindusthani music with a brief note written by veteran musicologist BVK Sastry.

The twelve leaves of the calendar contain the photos of Ustad Allauddin Khan(1881-1972), Pt. Savoi Gandharva(1886-1952), Pt. Ramarao V. Naik(1909-1998), Pt. Mallikarjuna Mansur(1911-1992), Dr. Gangubai Hangal(1913), Dr. Puttaraja Gavai(1914), Ustad Bismillah Khan(1916), Pt. Ravishankar(1920), Pt. Basavaraja Rajguru(1920-1992), Pt. Bheemsen Joshi(1922), Pt. Devendra Murudeshwar(1923) and Pt. Kumara Gandharva(1924-1992).

Thanks to Dr. Raghavendra Rao, the Ananya's founder, that in the last few years such calendars were printed. The earlier ones carried the photos of the Kannada poets and the photos of Karnatak musicians.

#### **Mellow flute**

A mellow and scholarly flute recital by Rajesh Pandit had a sombre majesty of its own. The draft of raga Hamsadhwani reaffirmed so conclusively that even a raga as straight and shorn of cliches as Hamsadhwani was not just an up and down stuff. His talim got reflected in his dealing of the raga. The unfolding had both quality and character and the majesty and pace of a deep, slow stream. He recieved skilful and artistic tabla support from Udayaraj Karpur. The concluding dhun in mishra Khamach was a pleasing melodic finale to the concert.

#### **Rich vocal**

A rich and melodious vocal recital by Devaki Pandit was lively supported by Omkar Gulavady(tabla) and Vyasamurthy Katti (harmonium). The vocalist was in fine fettle and dealt with the subtleties of the raga Bhoop. Her voice was quite helpful and the practised vocalist gave out her best. Her intimate awareness of imaximum nuances of the raga, her technical, aesthetic and artistic competence to reproduce them faithfully and convincingly created an enjoyable experience.

#### **Thyagaraja Aradhana**

Sri Thyagaraja Aradhana was celebrated with traditional gaiety and devotion at Sri Kodandaramaswamy and Sri Thyagarajaswamy Temple, Srirangapattana on the

Thyagaraja Aradhana day. The idol of Sri Thyagaraja is installed on the mrittika brought from Tiruvayyar by reputed mukhaveena artiste late A.V.Narayanappa(he was instrumental in the installaltion of the idol) one and a half decade ago in this holy island surrounded of river Kaveri. After his demise, his son Selvananda has been carrying on the good work of holding the aradhana celebrations.

On the aradhana day, the musicians drawn from different parts of the State assembled and performed Ooncha vritti followed by goshti gana of Pancharathna krithis by Thyagaraja. Singer Bellary Venkateshachar led the procession. The goshti gana was followed by the mahamangalarathi and musical homage to Thyagaraja by various musicians. On the second day, Seetha Kalyana was performed. There was a Harikatha recital by Anuradha Naidu.

#### **Uma delights**

16-year old Uma Kadekodi from California a disciple of Viji Prakash could evoke the essence of the classical spirit of Bharatanatya at Guru Nanak Bhavan in an impressive manner under the bannerof "Nrithya Samarpan". Uma took invigorating rounds of jatis and the miracle was entirely one of her own creation. The mandi adavus

and going on knees in a circle in a brisk pace caught the special attention of the lovers of dance. Her involvement with the dance was total.

Her dancing form came in from the wings on the strains of Vachaspathi varna "Velanai cholladi". The varna addressed to Lord Muruga had the devotee praying for the reunion with the Lord.

The play with rhythms and the mimetic sequences were so clear that there was hardly any gap between the dancer's intent and its communication to the rasikas.

A Meera Bhajan "Tum bin meri kaun khabar hei" was rendered Yamuna Kadekodi, the mother of Uma sang it in her rich and evocative voice. Uma's father Narayan Kadekodi played on the tabla usefully. She highlighted some of the Mahabharatha-episodes including the game of dice, Drowpadi maana samrakshana followed by a couple of episodes like Shabari moksha, Ahalya shaapa vimochana etc, drawn from Ramayana.

"Gummana Kareyadire" set to ragamalika and the Kadana kutoohala tillana was crisp and lively with interesting poses, rechikas and teermanas. But the sawal-jawab with the percussions and nattuvanar was nothing more than a gimmickry aimed at the gallery. Babu Parameshwaran's vocal refrain was rewarding. Viji Prakash (nattuvanga),

M.S.Kannan (violin), Narasimhamurthy (flute) and Vedakrishnan (mridanga) enriched Uma's dance with their admirable play. Shirish MOhan's lighting, stage and sound design was attractive.

### Malathi Iyengar mesmerizes

It is very difficult to choreograph a dance feature



with the dancers drawn from different schools. The divergent styles, moods and merits of the dancers concerned have got to be bound by an acceptable and uniform dance designs. It would be more demanding to deal with abstract themes. This could be accomplished only by an expert and skilful choreographer.

Dancer-Guru Malathi Iyengar from Los Angeles, displayed her extraordinary brilliance and hold over the medium of Bharatanatyam in her premier show of "Gati-Pragathi"(Dance in progress) presented by Nartana Keertana Centre for Performing Arts at Sri JSS auditorium. She did well in presenting an abstract theme exploring the various shapes and rhythmic patterns known as Yatis that form the basis for

Indian classical music. It is interesting to note that the shapes of some of the rhythmic patterns of the yatis correspond to some of the percussion instruments used in the traditional Indian music system.

Malathi Iyengar, who has been successfully identifying the new frontiers of Bharatanatyam working very well within the traditional format, had conceived and choreographed an admirable dance feature. Young and talented S.V.Balakrishna had composed the music. The original idea of projecting Malathi's husband designer Suresh Iyengar's drawings of percussion instruments did not materialise due to the inadequacies of stage. Praveen Rao (muris arrangement), Shatavadhani Ganesh(hymns) and Geetha (reference)'s contribution was of great utility.

### Kowshiki Dazzles

Kowshiki Chakraborty dazzled in her short vocal recital. The 18-year old Kowshiki sang with rare confidence and conviction. Kowshiki used her rich and melodious voice to produce interesting gamaks which not only enriched the ragas but also were pleasing to the ears.

She opened with the most familiar raga Yaman in all its majesty. I rate it as one of the best ragas that Hindusthani music has evolved, even though it is also treated as one in which the young receive the



elementary lessons. It is simple, yet beautiful. When she sang in detail the initiated young were amazed and the connoisseurs went into ecstasies.

The very first few phrases that she produced, the Hall resounded with the beauties of the raga, some of it subtle and enchanting. There was volume in the sancharas, there was intense tunefulness in the notes and there was imagination in the permutations.

Even the simple ni re dha ni re sa, or re ga ma pa, or ma dha ni dha pa with accent on re ga ma pa, had an ecstatic effect. She built a most delightful and complete structure of the raga with full involvement. The singing in the fourth register was noteworthy. Taans and sargams traversing through three and a half octave were spirited.

Hamsadhwani was the next raga by her. She sang Dikshitar's "Vatapi Ganaptim bhe" creating a good rapport with the listeners. She ornamented this line with a spate of phrases always reaching the sam with a great relish. It was felt that she should correctly understand the words of the krithi. A bandish on the same lines of the above line of the krithi "Laagi lagan" could have been avoided to nullify the experience of repetition. She was inspiringly supported by her father Ajoy Chakraborty

(harmonium) and Yogendra Shamsi (tabla).

### Brilliant Ajoy

Ajoy Chakraborty took the stage to a packed audience. The expositions in Jaijawanthi and Shankara were modulated brilliantly. Appropriately accompanied by Vyasamurthy Katti (harmonium) and Yogendra Shamsi (tabla) the maestro regaled the audience with his lively singing. The scholarship and sensitivity blended well in creating an impact on the rasikas. The charming ragas had enough of a logical follow up. The notes differently used had a pleasing serenity about them. The maestro did full justice to them.

Delightful rhythmic patterns emerged, some of the sequences being ingenuous, when he switched over to drut. He made the raga a tour-de-force of his singing elegance and control. The exposition had awesome precision and musicianship and carefully graduated emphasis that dazzled with its sheer wit of conception, of a score of marvellous delicacy, which evoked an atmosphere that was at once tense and pure with repeated climaxes of intensity.

### An Evening of Sonatas Preludes

Mysore Music Association presented Trefor Smith, pianist, in a Western Classical recital in the intimate Jyothi Hall of Hotel Southern Star, on the evening of twenty

fourth January '99.

### The Artiste

Trefor Smith, born in Aberdeen, Scotland, started learning piano right from the age of six and continued study of music and composition at the Aberdeen and Liverpool Universities. He received the Performer's Diploma from Royal Manchester College of Music. He continued his studies at the Musikho—chschule in Hamburg, Germany, where he settled down and taught music apart from performing in many countries. His repertoire includes works of almost every major composer for the piano.

### Sonatas

He commenced the recital with the famous German Composer Ludwig Van Beethoven (1770 - 1827)'s Sonata in Eb Major Opus 27 No.1, which has four movements. To the delight of the audience, the performance also included Beethoven's Moonlight Sonata in C sharp minor. This highly popular Sonata with its three movements, was composed in 1801 and the composer himself called it a fantasia. After Beethoven's demise, the German Critic Rellstab likened its first movement (adagio) to the reflections of moonlight on Lake Lucerne, Switzerland and called it "Moonlight Sonata". The second allegretto movement was light and fanciful and the third

preto-agitato movement was quite turbulent as the name itself suggests.

### Preludes

In piano-solos, prelude is a brief, independent piece expressing mood and emotion and leaves the listener expecting more to follow. But, the French Composer Claude Debussy (1862 - 1918) placed them at the end of compositions instead of at the beginning. He has twenty four preludes to his credit. Belonging to the Impressionist School, all these are delicate pieces with subtle moods. In fact, he gave them names to indicate what inspired him to compose each one of them. The artist played three of them named "Dead Leaves", "Gate to Vino" a musical description of the Alhambra Gate in Granada and "The Heath".

The artist showed his gratitude to his city of domicile also, by playing four preludes of Theodor Kirchner (1823 - 1903) of Hamburg. These were more straight forward and energetic ones.

### Nocturne

Nocturnes are romantic and poetic pieces of music suggesting the calm and serenity of the night. The Polish master Frederic Chopin (1810 - 1849) perfected this form and composed twenty nocturnes. The artist played the Nocturne in E sharp minor. Incidentally, it is to be mentioned here that the public Solo - piano recitals as

we know them now originated with Chopin; also, playing with the profile to the audience, as is the practice now.

### Other Items

The prolific Hungarian composer Franz Liszt (1811 - 1886) was also featured in the recital. Liszt wrote more than a thousand compositions in almost all forms. The artist had selected the "Fountains at the Villa D' este", with its repeating arpeggio motif of water falling into the pool with tinkling sounds. A very charming piece.

'Polonaise' is a solo - piano form popularised by Chopin drawing inspiration from the Polish dances that originated as a court ceremonial. Chopin composed his first Polonise for piano - solo when he was just twelve years of age. He left Poland when he was twenty and could not return to his native land thereafter. It is said that when he left Poland, his teacher presented a silver urn containing Polish soil, which was buried along with Chopin when he died in Paris. Chopin's love for his native - land made him treat its folk - dances to serious artistic purpose and he wrote thirteen 'Polonaise's. The artist played the one in A Flat major, Opus 53 which has quite a heroic, martial vein.

The artist obliged with an encore, a Mazurka by Chopin. Mazurka is another form of Polish National dance

and the nostalgic, national feelings which the composer carried with him made him compose seventy mazurkas. The opening phrase of the one played was reminiscent of the 26th parent - raga Charukeshi, in the 72 Mela raga system of Karnatak music and popularised by Pandit Ravi Shankar in North India.

The sixty-five minute recital was hoard in pin-drop silence. The technical perfection, a result of years of hard practice, was taken for granted by the audience, as the music touched the hearts and left everyone craving for more.

The day happened to be the "Ratha - Sapthami" day, when the Sun is worshipped by offering prayers for health. The same morning Sri Thyagaraja Sangeetha Sabha held group singing of Sri Purandara Dasa's Pillari geethas (initial exercises in music) and the ghana-raga pancharathna compositions of Thyagaraja. Listening to the moonlight sonatas and nocturnes the same evening was quite some experience for this writer.

The aficionados of Western Classical music in the city attended in number. It would be enlightening for lovers of Indian classical music also to attend such concerts and benefit by the variety presented by Mysore Music Association.

Sister John, President of the Association, thanked and honoured the artist. Kudos are due to the authorities of Hotel Southern Star for the excellent maintenance of the hall with its perfect acoustics, which makes listening to music there a pleasure indeed.

#### **--K. Raghavendra Rao Musicians' Conference**

29th Annual Musicians' conference organised by the Karnataka Ganakala Parishat, the forum of Musicians, from the 3rd to 7th February 1999 at the Bangalore Gayana Samaja Auditorium was presided by Veena Vidhushi Rajalakshmi Thirunarayanan. Dr. H. Narasimhaiah, Former Vice Chancellor of Bangalore University inaugurated and Y.K. Muddu Krishna, Director, Kannada and Culture, Government of Karnataka was the Chief Guest.

The 3-day academic sessions included the Birth Centenaries of Mrudanga Ratnakara H. Puttachar and Sangeetha Kalanidhi Chittoor Subramanya Pillai. Symposia on opportunities of Veena programmes and some aspects of Dikshitar, Salient aspects of Kambodi and Yadukula Kambodi and a demonstration on Veena teaching methods were on the agenda. A paper on - a rare musical text "Sangeetha Gnaana Kalaanubhava", a demonstration of the only stringed percussion

instrument Gethu Vaadya were also there. Rajalakshmi Summod up each event adroitly and succeeded as a competent resident.

Concerts included recitals of Nagaswara, Veena, Jalatharang and a full-bench-concert to mark the Birth Centenary of Chittoor Subramanya Pillai, Vocal recitals and a Sugama Sangeetha event.

A.R. Chandrasahas Gupta, Secretary, Kannada and Culture, Government of Karnataka conferred the title "Ganakala Bhushane" on the conference president Rajalakshmi Thirunarayan. Dr. N. Pattabhiraman, Editor "Sruti" felicitated R.N. Doraiswamy, M.S. Ramaiah, N.R. Krishna Mruthy, Gudibande Ramachar, C.K. Shankaranarayana Rao and Garland Rajgopalan. Dr. Pattabhiraman in his address referred to the deterioration of the Manodharma aspects of Classical music in preference to number of Krithis, resulting in deterioration of improvisatory aspects.

The conference was aided by the Directorate of Kannada and Culture, Government of Karnataka and 17 sponsors including several endowments.

#### **Thaalavaadya Seminar**

The Percussive Arts Centre, the only organisation working exclusively for the promotion of Percussive Arts organised their 5th Seminar

on 8th Feb. 1999 at the Gokhale Institute of Public Affairs Auditorium.

Sangeetha Kalarathna Kanakapurandara Awardee M.S. Ramaiah inaugurated the Seminar. Bangalore K. Venkataram, the Executive Director of the Arts Centre, while welcoming the gathering, explained the details of the Thaalavaadya Seminars. Acquiring authentic data on the various aspects of the Thaalavaadyas and publishing the same has been the main goal of these ventures. The First Seminar dealt with the Scientific aspects, Thaalavaadya Traditions of the 4 different southern states, Western and Hindustani Laya Systems etc. The Second Seminar highlighted the aspects of Ghata and Khanjari, While the 3rd Seminar focussed on murching, thavil, (Dolu) and Gethu Vaadya organised at the Bharatiya Vidya Bhavan, Madras. The 4th Seminar dealt with Tabla, Pakhwaj and Naquara. While the proceedings of the first three seminars have already been published, the 4th Seminar proceedings are ready for publication. The 5th Seminar is dealing with the Chandes of different schools and references to Laya Vaadyas in inscriptions etc. and certain drums of select foreign countries.

Dr. Prabhakara Joshi of Mangalore and V.V. Parmeshwar of Udupi demonstrated the 'Chandes





M. S. Ramaiah inaugurating the Seminar. Bangalore Venkataraman and Justice Nittur Srinivasa Rao look on

of Thenku Thittu and Badagu Thittu'. In a highly informative and interesting demonstration, the similarities and differences of the Chandes including the fabricational aspects and the different aspects of play were exhibited and the relevant academic contents explained.

Dr. Choodamani Nandagopal in her illustrated talk on "References to Laya Vaadyas in inscriptions, Sculptures, Paintings etc." profusely used slides to illustrate her points and observed that it was mostly ladies who handled these Laya Vadyas earlier. N.S. Krishna Murthy, Former Director of Programmes, Station Director, All India Radio made an observation that the illustrated talk was highly informative and worthy of preservation.

H.S. Anasuya Kulkarni demonstrated the "Drums of Papua New Guinea and Uganda" and explained the

names of the various instruments, their origin and usage, salient rhythms used there on these instruments. Art Critic S.N. Chandrashekar made a specific observation that these instruments are worthy of note.

P. Nambiathan Nambudiri and party from Trichur - Kerala, demonstrated Chande of Kerala, Idakka and Ellathaalam and thier usage in Temple rituals, Festivals and other occasions with suitable narrations. Noted Mrudangam Artist A.V. Anand referred to the exemplary display of these instruments.

Ganakala Bhooshana A.Veerabhadraiah, Veteran Violinist delivered the valedictory address.

The proceedings have been video taped for preservation.

The seminar was co-sponsored by Sangeeth Natak Academi, New Delhi.

## Mysore Musings

### 7th Annual "Nrutya-Geethanjali-99

The three days "Nrutya-Geethanjali-99" festival of music and dance was held in memory of Dharmabhushana Late K. Seetharama Rao of Dasaprakash Group. Under the aegis of Sri Lalithakala Academy Foundation at Veene Seshanna Bhavana Mysore. The festival was flagged off by Rtn K.B. Ganapathy, Editor the star of Mysore and S.N. Chandrasekar, Editor, Phoenix Bangalore.

On the inaugural day Jaya Balasubramanyam, falling in the lineage of Chembi Vaidyanatha Bhagavathar, gave her vocal recital accompanied by Sandhya Srinath (violin), Srinath Balasubramanyam (mridanga) and Bhakthavathsalam (ghata).

Not very remarkable feats savoured the concert inspite of appreciable involvement and efforts. "Karunakara" composed by Rajalakshmi Krishnan in Sunadavinodini rendered fervently provided a good turn and impetus, which was further improved in Mohana "Nannupalimpa". The alpana was thoughtfull



Uma Rao honouring the dancers

and marginally suffered by a lack of fluency; clear delineational details lagged in in-depth graces. Necessary intonations and sancharas brought out the raga bhava during alapana and tana parts in Kalyani, and the pallavi section "Tharaka Brahma



Nrithyageetanjali Inaugurated

Swarupini" was followed by attractive Kalpana swaras in Kalyani, Hindola and Revathi.

Other inclusions were "Sri Maha Ganapathim" (Athana Jayachamaraja Wodeyar), "Narayana Ninna Namada" (Sudha Dhanyasi - Purandara dasa) and a Tillana (Brindavanasaranga Lalgudi Jayaraman).

#### Committed

Radha Thandaveswar's vocal recital on the second day portrayed absolute devotion and commitment.

Whereas a methodically drawn alapana in Lathangi (Marivere Dekkevarayya - Patnam Subramanya Iyer) clearly passing through introductory, expository and concluding phases delineated all the intricacies and moods inherent in the raga, the finally embroidered swaraprasthara.

"Kalavathi Kamalasana Yuvathi" in "Yagapriya Divakara Thanujam" in Yadukula Kamboji, both composed by Muthuswamy Dixithar, "Mayil Vahana" in Mohana composed by

Papanasham Shivam were the other attractions.

She was accompanied by Sandhya Srinath (whose balanced support and extempore dexterity were remarkable) and Srinath Balasubramanyam (mridanga).

#### Worthy

Mohini Attam by the young danseuse, Shobha Subramanyam, through her notable technical was a worthy performance. Movements and postures depicting the Lord in the invocative Ganesha Vandana in kedara and Reethigowla, and the dance sequences comprising Shudha mritta combined with the sentimental expressions characteristic of the raga Revathi in Jathiswara, were self explanatory of her proficiency in the art. In the next two numbers - a Varna by Irayimman Thampi in Shankarabharana and a Pada



composed by Swathi Thirunal in Kurunji, the Abhinaya, with alluring stances, enticing gesticulations and meaningful glances, demonstrated Sringara rasa, the essence of the art.

She was accompanied by Jaya Balasubramanyam (vocal and nattuvanga), Sandhya Srinath (violin) and Srinath Balasubramanyam (mridanga).

#### Absorbing

R. Visweshwaran's premiere Karnatak vocal recital on the third day was

coloured and shaded with absorbingly rendered compositions, warmth and experience in narrative aspects, reasonably drawn alapanas and hesitantly hit 'Kalpanaswaras'. Starting with a 'Varna' "Amboruha" in Ranjani followed by composition "Varavallabha" in Hamsadhvani, both composed by G.N. Balasubramanyam, he created a serene atmosphere through majestic narration in "Surya Murthe Namosthute" of Muthuswamy Dixithar in Sowrastra. The audience were at his sway when he recited Jayachamaraja Wodeyar's "Sri Jalandharam" in Gamghiranata and "Devi Brovasamayamide" of Shama Shastri in Chintamani. Alapana and notational improvisations for "Samagana lole", another composition by G.N. Balasubramanyam in Hindola, maintained the mood and melody, the construction and lyrical exuberance of the text.

H.K. Narasimha Murthy (violin) endowed with adroitness and artistry extended befitting support. Jayachandra Rao's Mridanga strengthened the concert.

#### Grand Santoor

As second part of the programme R. Visweshwaran played Santhoor, grandly supported on the tabla by Vishwanath Nakod. The spiritual romance, the hidden essence of "Charukeshi", found a form and expression in the 'Alap' and rhythm in the Jod sections of the narration. With driving accelerando, pleasing

amplifications and assuaging softenings, the stage, when the rhythm doubled, projected laudable craftsmanship and imagination.

The concluding number based on Kashmiri folk music went through series of ragas.

--- Dr. Nagaraj



### Kalighat Icons

(Performance by India Dance Wales at the Reardon Smith Theatre, National Museum and Gallery of Wales, Cardiff)

**A review by Bishnu P. Choudhury, Cardiff**

Adventurous production is the hallmark of India Dance Wales and its principal dancer, Kiran Ratna. In the past the company danced the thematically similar tales of the Indian and Welsh epics in its Mahabharata Mabinogion that caused tremendous interest among the lovers of Bharata Natya - the classical dance of India as well as the Welsh theatre-goers.

This year the company is inspired by the unique exhibition of sixty-nine paintings of the Kalighat Icons (or patas as they are known in India) of Calcutta at the National Museum and Gallery of Wales, Cardiff.

The aim of this school of

painting was to mass-produce hand painted minimalistic souvenir icons for the pilgrims to the Kali-temple in Calcutta on both religious and secular subjects. It made commercial sense for the artists to cater for the three main sects such as the cult of Shakti (Kali), of Krishna and that of Rama. Secular paintings depicted the goings on of the new rich and the sensational murder case of an adulterous young housewife was a one-off theme.

In the current production the India Dance Wales Company specially choreographed their presentation accordingly into Parameshwari - a piece from Shiva Purana that deals with the Shakti cult, Radhakrishna on the Krishna cult, Fate of Elokeshi - the murdered housewife and finally, Panchavati - on the cult of Rama, the hero of the epic Ramayana.

Choreography of the cult-themes moulded with ease into Bharata Natyam idioms in gesture and foot work of

choreographing the murder of Elokeshi was skilfully and pleasingly based on mime alone. Not many choreographers would undertake such a task even in India because mine - the heart and soul of Bharata Natyam - is harder to get across than pure dance in its visual exuberance.

In this respect the choreographer Padmini Ramachandran well deserves praise. Her recited footwork beats blended boldly and effortlessly with the sung part of the music.

It was a treat to hear the composer Saroja Natarajan sing in several different Indian languages - particularly the Bengali. They added an authentic flavour to the depiction of the Elokeshi story of Calcutta in Bengali.

It is always a pleasure to see Wales's own Kiran Ratna and Megan Lloyd dance. They have been at it for all these years and every year they seem that much better than the last.



Young dancers excel

pure dance and mime because of the classical nature of the story line. The challenge of

The male parts were danced by Praveen Kumar and Sanjay Shantaram of

(Contd. on Page 20)



## Musings on Musicians



## Ustad Zakir Hussain

By Lavanya Dinesh, Florida

The phenomenon that is Zakir Hussain has conquered the hearts of millions of music lovers all over the world. Zakir's name is practically synonymous with the 'tabla', a percussion instrument used in North Indian Classical Music. Ustad Zakir Hussain combines an impeccable display of regorous craftsmanship with a passion and ebullience taht is seductive as it is alluring. Zakir has boom single-handedly popularized the tabla as an instrument of mass appeal exploring its melodic potential along with its traditional rhythmic function.

Zakir is the son and disciple of Ustad Allah Rakha - one of the greatest tabla players of our times, a torch-bearer of the Punjab gharana. Displaying prodigious talent at a very tender age, Zakir burst into the concert scene at twelve and started making successful intemational tours at eighteen. He has not looked back sindce. The

maestro has accompanied the most outstanding vocalists and instrumentalists of Hindustani and Karnatic music, as well as dancers.

He has given the tabla an autonomous entity through his solo performances, figuring out ways to make it an instrument of greater range and refinement. Seeing this tabla-wizard perform, is like being entangled in a web of magic, like being thrown into a world of heightened perceptions and complete enjoyment.

The deep and authentic expression of the self through his tabla-playing is so animated and flamboyant that the energy seems to flow into the audience, making them reciprocate both emotionally and physically. Originally from Bombay, India and currently residing in the United States, Zakir has always stayed true to his art and faithful to hsi roots in thd Indian classical tradition. He has nevertheless branched out into various arenas of fusion music, successfully producing some of the most innovative albums in collaboration with intermationally famous instrumentalists and percussionists, ranging from practitioners of western classical music, rock and jazz, to Africal folk music.

In 1992 his album 'Planet Drum' with Mickey Hart received a Grammy in the world music album category. The Ustad also received another nomination in the same category in 1996. Zakir has over 145 albums to his credit. He is a composer par excellence and a complete musician in the true sense of the word, versatile and at ease, weaving tunes and melodies as well as creating immaculate rhythmic compositions. Credits include the scores for moveis - Ismail Merchant's 'In Custody', Bernardo Bertolucci's 'Little Buddha', 'Apocalypse Now' and so on.

Awards and accolades comprise of the Padmashri from the Indian government, Sangeet Natak Academy award by the president of India, the Indo-Americam award for fostering culturalties between the two nations.

Zakir exudes a certain boyish charm with his energetic and electric performances. In addition, he prossesses a media-savvy and an overall charming personality. But none of the hype can detract from the fact that Zakir Hussain is a brilliant musician and a name to reckon with in the vast field of World Music.

### QUIZ OF FINE ARTS...8

1. Give examples for Dukka ragas.
2. What is a Raga Mudra?
3. What do you mean by Dviteeya Ragavardhini?
4. What is its character?
5. Mention its speciality?
6. What is an Eduppu?
7. How many kinds of eduppus are there?
8. Explain them?
9. What is meant by extempore music?
10. Mention its five branches?

### SOLUTIONS TO QUIZ OF FINE ARTS....7

1. The ankita or the signature of a composer.

2. (1) Swanaama mudra wherein the composer's own name figures as the signature and (2) Itara naama mudra wherein the composer has resorted to another name for the purpose.

3. Thyagaraja, Jayadeva and Narayana Teertha (Swanaama mudra). M u t h u s w a m y Dikshitar(Guruguha), Subbaraya Sastry(Kumara) and Patnam Subramanya Iyer(Venkatesha).

4. A Bhashaanga raga taking two anya swaras or foreign notes.

5. Hindusthani Behag.
6. Jujavanti.
7. Harikambhoji.
8. Jayjayvanti.

9. Cheta Sri Balakrishna bhajare.

10. A raga of a mournful character and used in Kathakkali plays.

-----MANI.

### PHOTO QUIZ : Name this instrument:



Last Issue's photo :  
The Bangalore  
Gayana Samaja

(Contd. from page 18)



Saroja Natarajan

India and they proved to be thoroughly professional.

The versatile percussionist Janardhana Rao and the flautist Peter Stacey kept up the mood of the story and the tempo of the dance all through. Michael Harvey's disciplined narration was non-interfering and vital.

The uninitiated section of the audience would have been benefited had his narration preceded the dance sequence instead of following it in the Panchavati section. The serenity of the Panchavati section was introduced rather abruptly after the high drama of the Elokeshi murder. I do not think there was any way of making it any less abrupt

because of thematic diversity of the stories.

Projection of the original Kalighat icons at appropriate dance sequences was a visual delight. On the whole the production was purposeful, skilful and imaginative.

Dr B P Choudhury, 2 Clos-yr-Wenallt, Rhiwbina, Cardiff CF4 6TW. Tel: 01222 628922

## ಬಾನಗಲ ಹೆರಡಲಿ ಭಾರತೀಯತೆ ಮನುಜಮತ ಒಂದಾಗಲಿ ವಿಶ್ವಶಾಂತಿಗೆ

ಕಡುಬಡವರು ಸಹ ಇದುವೇ ನಮ್ಮ ದೇಶ, ಇದರ ನಿರ್ಮಾಣ ಕಾರ್ಯದಲ್ಲಿ ನಮ್ಮ ಮಾತಿಗೆ ಮೊದಲ ಮನ್ನಣೆ ಇದೆ ಎಂದು ಅವರು ಹೆಮ್ಮೆಪಡುವ ಭಾರತಕ್ಕಾಗಿ ನಾನು ಶ್ರಮಿಸುತ್ತೇನೆ. - ಮಹಾತ್ಮಗಾಂಧಿ.

ನೀನು, ನಾನೂ ಸೇರಿದಂತೆ ನಮ್ಮೆಲ್ಲರಿಗೂ ಇರುವುದೊಂದೇ ಭಾರತ. ನಾವೆಲ್ಲರೂ ಅದರ ವಾಸಸುದಾರರು. ಇದು ನಮ್ಮೆಲ್ಲರಿಗೂ ಸೇರಿದೆ. - ಪಂಡಿತ್ ಜವಾಹರ್ ಲಾಲ್ ನೆಹರು.

ಜನರ ಅಂತರಾಳದ ಆಶೋತ್ತರಗಳನ್ನು ಕುರಿತು, ಇವುಗಳಿಗೆ ಸ್ಪಂದಿಸುತ್ತ ಸ್ವಾತಂತ್ರ್ಯಾನಂತರ ದೇಶದ ಜನಪ್ರತಿನಿಧಿಗಳು ಆಡಳಿತ ನಡೆಸಬೇಕೆನ್ನುವುದೇ ರಾಷ್ಟ್ರಪಿತ ಮಹಾತ್ಮ ಗಾಂಧೀಜಿಯವರ ಬದುಕಿನ ಬಯಕೆಯಾಗಿತ್ತು. ಮಹಾತ್ಮರ ಬಯಕೆಯ ಹಿನ್ನೆಲೆಯಲ್ಲಿ ಭಾರತೀಯರೆಲ್ಲರಿಗೂ ಸಮಾನಾವಕಾಶಗಳ ತಳಹದಿ ನಿರ್ಮಿಸುವ ಮಹತ್ತರ ಜವಾಬ್ದಾರಿಯನ್ನು "ಆಧುನಿಕ ಮನು" ಎಂದೇ ಖ್ಯಾತರಾದ ದೊರದೃಷ್ಟಿ ನಾಯಕ ಡಾ|| ಬಿ. ಆರ್. ಅಂಬೇಡ್ಕರ್ ಅಧ್ಯಕ್ಷತೆಯ ಸಂವಿಧಾನ ಕರಡು ಉಪಸಮಿತಿಗೆ ವಹಿಸಲಾಯಿತು. ೪೯ ವರ್ಷಗಳ ಹಿಂದೆ ಇದೇ ದಿನ, ಅಂದರೆ ದಿನಾಂಕ ೨೭-೦೧-೧೯೫೦ರಂದು ಡಾ|| ಅಂಬೇಡ್ಕರ್ ನೇತೃತ್ವದ ಸಮಿತಿ ರಚಿಸಿದ ದೇಶದ ಆಡಳಿತದ ಪದ್ಧತಿ, ಗ್ರಂಥ "ಭಾರತ ಸಂವಿಧಾನ" ಜಾರಿಗೆ ಬಂತು. ಅದು ಭಾರತವನ್ನು "ಸಾರ್ವಭೌಮ, ಸ್ವತಂತ್ರ ಪ್ರಜಾ ಗಣರಾಜ್ಯ"ವೆಂದು ಸಾರಿತು.

ಈ ದಿನೆಯಲ್ಲಿ ಮಾನ್ಯ ಮುಖ್ಯಮಂತ್ರಿ ಶ್ರೀ ಜಿ. ಹೆಚ್. ಪಟೇಲ್ ಅವರ ದಕ್ಷ ಮುಂದಾಳತ್ವದಲ್ಲಿ ಪ್ರಸಕ್ತ ಕರ್ನಾಟಕ ಸರ್ಕಾರ ಸಂವಿಧಾನದ ತತ್ವಗಳನ್ನು ಎತ್ತಿಹಿಡಿದು, ನ್ಯಾಯ, ಸ್ವಾತಂತ್ರ್ಯ ಮತ್ತು ಸಮಾನತೆಗಳ ದಿವ್ಯಜ್ಯೋತಿಯನ್ನು ನಿರಂತರವಾಗಿ ಬೆಳಗಿಸಿದೆ. ಸರ್ಕಾರದ ಹಲವಾರು ಅಭಿವೃದ್ಧಿ ಕಾರ್ಯಗಳು ಶಿಕ್ಷಣ, ವಸತಿ, ಆರೋಗ್ಯ, ವಿದ್ಯುಚ್ಛಕ್ತಿ ಹಾಗೂ ಇತರ ಮುಖ್ಯ ಕ್ಷೇತ್ರಗಳಲ್ಲಿ ಜನರ ಆಶೋತ್ತರಗಳಿಗೆ ಸ್ಪಂದಿಸಿದೆ. ಗಣನೀಯ ಸಾಧನೆಗಳು \* ಸಾಕ್ಷರತೆಯನ್ನು ಬೆಳೆಸಲು ೮೧, ೯೮೫ ಅಧ್ಯಾಪಕರ ನೇಮಕಾತಿ ಒಂದು ದಾಖಲೆ. ೪, ೫೮೨ ಹೊಸ ಪ್ರಾಥಮಿಕ ಶಾಲೆಗಳ ಆರಂಭ. ರಾಜ್ಯದ ಸಾಕ್ಷರತಾಮಟ್ಟ ರಾಷ್ಟ್ರದ ಸರಾಸರಿ ಪಟ್ಟಿ ದಾಟಿ ಮುನ್ನಡೆ. \* ವಸತಿಹೀನರಿಗಾಗಿ ದಾಖಲೆ ಸಂಖ್ಯೆಯ ೪ ಲಕ್ಷ ಮನೆಗಳ ನಿರ್ಮಾಣ. \* ಈ ಲಕ್ಷ ಶೌಚಾಲಯಗಳ ನಿರ್ಮಾಣದ ಮೂಲಕ ಗ್ರಾಮೀಣ ಜನತೆಯಲ್ಲಿ ಶುಚಿತ್ವ ಹಾಗೂ ನೈರ್ಮಲ್ಯಕ್ಕೆ ಹೆಚ್ಚು ಒತ್ತು. \* ಆಡಳಿತವನ್ನು ಜನಸಾಮಾನ್ಯರ ಸಮೀಪಕ್ಕೆ ತರಲು ಏಳು ಹೊಸ ಜಿಲ್ಲೆಗಳ ರಚನೆ. \* ಶತಮಾನದಷ್ಟು ಕಾಲದಿಂದಲೂ ನೆನೆಗುದಿಯಲ್ಲಿದ್ದ ಕಾವೇರಿ ಜಲವಿದ್ಯಾವಿದ್ಯೆ ಸೌಹಾರ್ದಯುತ ಇತ್ಯರ್ಥ. \* ಕನ್ನಡ ಭಾಷೆ ಸಂಸ್ಕೃತಿಯ ಅಭ್ಯುದಯಕ್ಕಾಗಿ ಕನ್ನಡ ಭವನದ ನಿರ್ಮಾಣ. \* ಜನಸಾಮಾನ್ಯರ ಕುಂದು ಕೊರತೆಗಳ ನಿವಾರಣೆಗೆ ಸೂಕ್ತ ವೇದಿಕೆ ಒದಗಿಸಲು ಜನವಾಣಿ ಕಾರ್ಯಕ್ರಮಗಳು. \* ಕೇವಲ ಒಂದೇ ವರ್ಷದ ಅಧಿಯಲ್ಲಿ ರೂ. ೨೦೦೦ ಕೋಟಿ ಮೌಲ್ಯದ ಸಾಫ್ಟ್‌ವೇರ್ ರಫ್ತು. ಇದು ದೇಶದಲ್ಲೇ ಗರಿಷ್ಠತಮ. ಶಿಕ್ಷಣ:- \* ೭, ೫೫೦ ಕಿರಿಯ ಪ್ರಾಥಮಿಕ ಶಾಲೆಗಳನ್ನು ಹಿರಿಯ ಪ್ರಾಥಮಿಕ ಶಾಲೆಯ ದರ್ಜೆಗೆ ಏರಿಕೆ. \* ೫೨ ಲಕ್ಷ ಮಕ್ಕಳಿಗೆ ಉಚಿತ ಪಠ್ಯ ಪುಸ್ತಕಗಳು. ೨೫ ಲಕ್ಷ ಮಕ್ಕಳಿಗೆ ಉಚಿತ ಸಮವಸ್ತ್ರಗಳು ಮತ್ತು ೨೮ ಲಕ್ಷ ಮಕ್ಕಳಿಗೆ ಮಧ್ಯಾಹ್ನದ ಉಚಿತ ಉಪಹಾರ.

ವಸತಿ:- \* ಈ ವರುಷ ಗ್ರಾಮೀಣ ಆಶ್ರಯ ಯೋಜನೆಯಡಿ ೧ ಲಕ್ಷ ಹೆಚ್ಚುವರಿ ಮನೆ ನಿರ್ಮಾಣಕ್ಕೆ ಕ್ರಮ.

ಕೃಷಿ ತೋಟಗಾರಿಕೆ, ಪಶುಸಂಗೋಪನೆ:- \* ಕೃಷಿಕರಲ್ಲಿ ಆರೋಗ್ಯಕರ ಸ್ಪರ್ಧೆಯ ಭಾವನೆ ಮೂಡಿಸಲು ರೂ. ೪೧೪.೮೦ ಲಕ್ಷ ಮೌಲ್ಯ ರೂ. ೨೮೩ ಕೃಷಿ ಪ್ರಶಸ್ತಿ ವಿತರಣೆ. \* ಕೃಷಿಕರಿಗೆ ಭಾರತ ದರ್ಶನ ಮತ್ತು ಕರ್ನಾಟಕ ದರ್ಶನಗಳ ಆಯೋಜನೆ ನೀರಾವರಿ:- \* ಕೃಷ್ಣಾ ಜಲಭಾಗ್ಯ ನಿಗಮ ಬಾಂಡ್‌ಗಳ ಮೂಲಕ ೧೯೯೫ ಮತ್ತು ೧೯೯೮ರ ನಡುವೆ ರೂ. ೧, ೧೯೩ ಕೋಟಿ ಸಂಗ್ರಹ. ೧೯೯೮-೯೯ಕ್ಕೆ ೮೦೦ ಕೋಟಿ ರೂಪಾಯಿ ಸಂಗ್ರಹಕ್ಕೆ ಗುರಿ. \* ಕಳೆದ ಸಾಲು ವರ್ಷಗಳಲ್ಲಿ ೧.೩ ಲಕ್ಷ ಹೆಕ್ಟೇರ್ ಕೃಷಿ ಜಮೀನನ್ನು ನೀರಾವರಿಗೆ ಅಳವಡಿಸಲಾಗಿದೆ. \* ಪರಿಶಿಷ್ಟ ಜಾತಿ: ಪರಿಶಿಷ್ಟ ಪಂಗಡಗಳು ಮತ್ತು ಹಿಂದುಳಿದ ವರ್ಗಗಳ ಜನರಿಗೆ ನೀರಾವರಿ ಸೌಲಭ್ಯ ನೀಡಲು ಗಂಗಾ ಕಲ್ಯಾಣ ಯೋಜನೆ.

ಆರೋಗ್ಯ:- \* ಕಳೆದ ೪ ವರ್ಷಗಳಲ್ಲಿ ೧, ೭೫೨ ವೈದ್ಯರ ನೇಮಕಾತಿ. \* ಜಯದೇವ ಹೃದ್ರೋಗ ಸಂಸ್ಥೆಯಲ್ಲಿ ರೂ. ೪೫ ಕೋಟಿ ವೆಚ್ಚದಲ್ಲಿ ಆಧುನೀಕರಣ. ೫೩೦ ಹಾಸಿಗೆಗಳ ಸಾಮರ್ಥ್ಯಕ್ಕೆ ಏರಿಸಿ ಸಮಾಜದ ಎಲ್ಲಾ ವರ್ಗಗಳಿಗೂ ಸೌಲಭ್ಯ. ರಾಯಚೂರಿನಲ್ಲಿ ರೂ. ೨೯, ೨೫ ಕೋಟಿ ವೆಚ್ಚದ ಸೂಪರ್ ಸ್ಪೆಷಾಲಿಟಿ ಆಸ್ಪತ್ರೆ, ವಿದ್ಯುತ್:- \* ವಿದ್ಯುತ್ ಉತ್ಪಾದನೆ ೧೯೯೭-೯೮ರಲ್ಲಿ ೧೭, ೫೧೯ ದಶಲಕ್ಷ ರೂ.ಗಳಿಗೆ ಹೆಚ್ಚಿಸಲಾಯಿತು. ಕೈಗಾರಿಕೆ:- \* ಇದುವರೆಗೂ ಸರ್ಕಾರ ಮಂಜೂರಾತಿ ನೀಡಿರುವ ಕೈಗಾರಿಕೆಗಳ ಹೂಡಿಕೆ ಮೌಲ್ಯ ರೂ. ೫೫, ೦೦೦ ಕೋಟಿಗೂ ಹೆಚ್ಚು. ಮೂಲಭೂತ ಸೌಲಭ್ಯ ನಿರ್ಮಾಣ:- \* ಬೆಂಗಳೂರು-ಮೈಸೂರು ನಡುವೆ ೪ ಕವಲಿನ ಹೆದ್ದಾರಿ ನಿರ್ಮಾಣ ಯೋಜನೆಗೆ ಅಸ್ತು. ಬೆಂಗಳೂರು-ಹುಬ್ಬಳ್ಳಿಯ ನಡುವೆ ಸಾಲು ಕವಲಿನ ಹೆದ್ದಾರಿಗೆ ಯೋಜನೆ, \* ಸೀಬರ್ಡ್ ನೌಕಾನೆಲೆ. ಕಳೆದ ೧೨ ವರ್ಷಗಳಿಂದ ನೆನೆಗುದಿಯಲ್ಲಿದ್ದ ಕಾರವಾರದ ನೌಕಾನೆಲೆ ಯೋಜನೆಗೆ ಪುನಶ್ಚೇತನ. ಸಮಾಜಕಲ್ಯಾಣ: ಗ್ರಾಮೀಣಾಭಿವೃದ್ಧಿ:- \* ಪರಿಶಿಷ್ಟ ಜಾತಿ: ವರ್ಗ ಹಾಗೂ ಹಿಂದುಳಿದ ವರ್ಗದವರಿಗಾಗಿ ೧೯೯೭-೯೮ರಲ್ಲಿ ೪೦ ಮೊರಾರ್ಜಿ ವಸತಿ ಶಾಲೆಗಳು. ೨೫ ಮೆಟ್ರಿಕ್ ಪ್ರೌಢ, ೨೫ ಮೆಟ್ರಿಕ್ ನಂತರದ ವಿದ್ಯಾರ್ಥಿ ನಿಲಯಗಳು. \* ನವಚೇತನ, ಜಾಗೃತಿ, ಉದ್ಯೋಗಿವಿ, ಕರ್ನಾಟಕ ಮಹಿಳಾ ಅಭಿವೃದ್ಧಿ ಯೋಜನೆ, ಸ್ವಶಕ್ತಿ ಮತ್ತು ವಿಕಾಸಿವಿ ಮುಂತಾದ ವಿವಿಧ ಯೋಜನೆಗಳಡಿ ಮಹಿಳೆಯರ ಕಲ್ಯಾಣಕ್ಕೆ ೨೬೩ ಕೋಟಿ ರೂಪಾಯಿಗಳ ವೆಚ್ಚ. \* ಮಾಂಗಲ್ಯ ಭಾಗ್ಯ ಕಾರ್ಯಕ್ರಮದಡಿ ಹಿಂದುಳಿದ ವರ್ಗ ಹಾಗೂ ಅಲ್ಪಸಂಖ್ಯಾತ ಕುಟುಂಬಗಳ ಮೊದಲ ಮಗಳ ವಿದ್ಯಾಹಕ್ಕ ರೂ. ೫೦೦೦ ಸಹಾಯಧನ ಹಾಗೂ ಶೇಕಡಾ ೪ರ ಬಡ್ಡಿದರದಲ್ಲಿ ೫೦೦೦ ರೂ. ಸಾಲ ಸೌಲಭ್ಯ.

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